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Book Reviews

By CHARLES E. WATT

REMENYI — MUSICIAN AND MAN.

FIRST, and always Remenyi was a poseur. At his musical best he played like a god—but always, he played to popular applause and to gain this end he would go to any limit in the matter of extravagant word or action. Those of us who can remember concerts of twenty years ago will easily recall what a sensation Remenyi created in all parts of the country and how the newspapers teemed with stories of his genius and of his personal eccentricities.

The book, "Remenyi, Musician and Man," which has been brought out by the McClurg Company is therefore of absorbing interest, for it succeeds admirably in portraying Remenyi just as he was and in giving glimpses into many corners of his life—some of which had heretofore been unexplored by the general public.

The appearance of the book is handsome and the literary style is entirely pleasant and convincing. Gwendolin Dunlevy Kelley has made the writing of the book a labor of love—for she knew Remenyi intimately for many years, and she knew him in many moods that were not shown to the world. Her work has had the benefit of revision by George P. Upton, whose music knowledge is unlimited and whose style of writing is trenchant as well as polished.

Part I, contains a Biographical Sketch, Master and Man, A Life Sketch, Reminiscences, Acquaintances, Sidelights, Remenyi's Home and Remenyi as a patriot; Part 2 treats of his death and obsequies; Part Three is a collection of Sketches and Letters from his own pen and Part Four, is a compilation of Press Notices, Programs and a list of his Compositions. Altogether a most readable book either for musician or layman.

HOW TO APPRECIATE MUSIC.

This title has been given to a book by Gustav Kobbe, which has been brought out by Moffat, Yard and Company, and it covers two hundred and seventy-five of as interesting pages as were ever written on a semi-pedagogic subject, and furnishes as interesting reading as might be asked for either by professional musician or dilettanti in the art. The book is addressed frankly to those who being music lovers are yet not executive musicians of any sort—those who love to hear good music and wish to know why they love it. The language is simple and entirely devoid of terms not readily understood and yet it is scientific and reasonable in every chapter. In turn the reader is told something of the history

and development of each phase of the musical art as we have it to-day and is taught to know what is a good program either for piano, violin, orchestra or voice, and also how to listen to such a program in order to fully assimilate its content.

Kobbe evidently has made a close study of all famous composers for he writes of the whole list with astonishing facility and his knowledge extends also to the modern players and singers who interpret these masters, for he writes equally as well and easily of the characteristics and the experiences of these self same artists.

The parts of the book are: How to Appreciate a Pianoforte Recital, How to Appreciate an Orchestral Concert and How to Appreciate a Song Recital, and the whole is subdivided into sixteen most carefully considered and well written chapters.

THE STANDARD OPERAS.

For many years the little book by George P. Upton, entitled "The Standard Operas" has been the constant companion of the habitual opera goer and the friend of every one who needed any information as to the history or content of any particular opera. That it had fallen into something of disuse the past few years was wholly and only because it had gone behind the times a little and many of the more modern operas were not touched upon in its pages.

Realizing the need of an up-to-date revision the McClurg Company has lately issued a new edition; one that has been revised by Mr. Upton and brought up to the very latest opera.

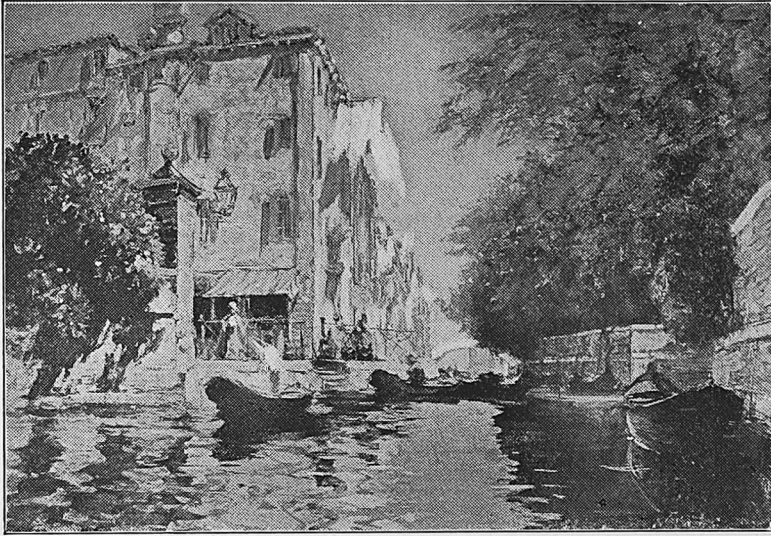
The possession of this book is a constant joy to any writer or any opera goer and its presence in the library is a great economy inasmuch as its explanations and suggestions make unnecessary the buying of opera librettos.

LATE BOOKS PUBLISHED BY SCRIBNER'S.

One of the best stories in "The Veiled Lady" by F. Hopkinson Smith, which has just been published, is "Loretta of the Shipyards" the love story of a Venetian gondolier. The cut reproduced above is from a water color sketch made by Mr. Smith of the "Rio Guiseppe" in Venice, the scene of the story.

This portrait of a lady by Piero della Francesca is taken from the painting in the Poldi Museum, Milan, and is used as an illustration in Professor Van Dyke's new book, "Studies in Pictures." This book gives the facts about the conditions under which the great masters

BOOK REVIEWS



THE RIO GUISEPPE
Water color by F. Hopkins Smith

are seen to-day, facts which it would be hard to find in any other art book.

Carl Ewald, whose novel "The Spider" and other tales has just been published, is a Dane, having been born in the Duchy of Schleswig. After the war of 1864 the Ewald family moved

literary school or clique, but to quote his own words, "loves George Brandes as the man who brought new life to Danish literature and whose whole personality and sphere of activity has meant so much to me in my career."



"FELICITY"
Water color by Alice Barbara Stevens

to Denmark. Ewald studied at the University of Copenhagen and was for some time a forester and afterwards a schoolmaster. He does not consider himself a member of any



"MADAME DETREYMES"
Water color by Alonzo Kimball

Miss Clara E. Laughlin, the author of "Felicity," which has just appeared, is the literary editor of the Chicago Interior, a position which she has held for some years.